

## APPLICATION CHECKLIST

Include **one** copy of this page AS THE TOP ITEM IN YOUR APPLICATION PACKET. Check off each item you have included. This is a good way to assure that you have included every necessary item.

Organization/Individual: \_\_\_\_\_

Contact Person: \_\_\_\_\_

Phone (Day/Eve): \_\_\_\_\_

### Have you included:

- ☐ This application checklist? (one copy)
- ☐ An original, signed copy of the entire application packet, plus eight complete collated application packets (total of nine complete packets in all). Do not enclose applications in folders or binders.

**Hint: this application packet includes:**

- ☐ Application information page (page 13)
- ☐ Background information page

*Please note: submit only the background page appropriate to you. Organizations, submit Background information for Organizations (page 15); Individuals submit Background information for Individuals (page 17); Schools submit Background Information for Schools (page 19)*

- ☐ Four page (or less) Application Proposal, following outline on page 21 of form
- ☐ Budget Summary form (page 23)
- ☐ Detailed budget for project, using your own budget format
- ☐ Assurances page (page 25), one copy with original signatures
- ☐ One copy of 501 (c) 3 determination letter (if you are an organization and a first-time applicant)
- ☐ Supporting documents/material reference sheet
- ☐ Self-addressed, stamped envelope for return of supporting documents/material

### Support material for ARTISTIC MERIT review criteria:

- ☐ Resumes of key artistic personnel or artists involved in the project (9 copies).
- ☐ Support material demonstrating current artistic work, such as:
  - ☐ For performing groups or performing artists, as appropriate to your discipline: one 1/2 inch VHS video tape cued for a ten-minute screening; one audio cassette cued to a ten-minute selection for music groups (see attached "Supporting Document Requirements"). Also include reviews or feature articles from the current year.
  - ☐ For visual arts organizations or visual artists: slides of recent work (see attached "Supporting Document Requirements"), along with (as available) catalogues, publications, and/or reviews of exhibitions. Also include reviews or feature articles from the current year.\*
  - ☐ For presenting organizations: recent brochures, programs, or other printed materials, including material describing the organization, facility and performing arts events. Also include reviews or feature articles from the current year.\*
  - ☐ For organizations, a one page description of your support for Rhode Island artists, *including the payment of fees to Rhode Island artists*, if this is not addressed in your narrative material.

### Support material for CLARITY/ACHIEVABILITY review criteria:

- ☐ For organizations, a Board of directors list, including names, professional/cultural affiliations, expiration of terms, years on board. (1 copy)
- ☐ For organizations, resumes and job descriptions of key administrative personnel. In the event of vacancies, provide a one-page description of the process you will undertake to fill this vacancy and a projected timeline. (9 copies)
- ☐ For organizations, copy of the most recent financial statement you provide to your board of directors. (1 copy)

### Support material for CULTURAL/COMMUNITY CONNECTIONS review criteria:

- ☐ Examples that show support you have received from individuals or organizations in your community for arts-related projects (e.g., letters of support from past or current participants or beneficiaries, program advertising, attendance figures at past events).\*

\* Note: it is helpful for panelists to each have a copy of support materials to review prior to the application review meeting, but only one copy is required.



RHODE ISLAND STATE COUNCIL ON THE ARTS  
REQUEST FOR PROPOSAL APPLICATION

OFFICE USE ONLY:  
APP\_\_\_\_\_ SER\_\_\_\_\_

RFP ISSUE (Check ONLY one. *See description on page 5 of application guidelines*)

- Advocacy ☐  
Cultural Collaborations ☐  
New Audiences ☐  
Creative Alternatives ☐  
Education ☐

**APPLICANT INFORMATION**

Applicant Name (Organization or Individual)

\_\_\_\_\_

Applicant Address

\_\_\_\_\_

City/State/Zip\_\_\_\_\_

Applicant Telephone

Fax

E-mail

\_\_\_\_\_

Authorizing Official (for organizations or schools, chairman, board president, superintendent, etc.)

\_\_\_\_\_

Title of "authorizing official" (for organizations or schools)

\_\_\_\_\_

Executive Director (or Principal if a school)

\_\_\_\_\_

Telephone (Day/Eve)

\_\_\_\_\_

Person completing application

\_\_\_\_\_

Telephone (Day/Eve)

\_\_\_\_\_

Federal Employer I.D. No. (for organizations or schools) Or Social Security No. (this information is optional for individual applicants at time of application)

\_\_\_\_\_

Legislative Districts for address listed above (for this information contact your City/Town Board of Canvassers or [www.state.ri.us](http://www.state.ri.us))

Congressional\_\_\_\_\_ RI House\_\_\_\_\_ RI Senate\_\_\_\_\_

Are you a first-time applicant to RISCA? Yes\_\_\_\_\_ No\_\_\_\_\_ (If yes and an organization include 501 c (3) determination letter from IRS)

**PROPOSAL INFORMATION**

**TITLE OF PROJECT:**\_\_\_\_\_

Grant Amount Requested \_\_\_\_\_

Number of Individuals that will benefit from this project: \_\_\_\_\_

Number of Artists that will participate in this project: \_\_\_\_\_

Beginning Date:\_\_\_\_\_ and Ending Date:\_\_\_\_\_

(Must be between July 1 and June 30 for April 1 deadline or between January 1 and June 30 for October 1 deadline)

Number of project days:\_\_\_\_\_ (Education only)



Applicant Name: \_\_\_\_\_

## BACKGROUND INFORMATION FOR ORGANIZATIONS

(Schools fill out page 4 "Background Information for Schools")

### **Mission**

*What is the mission of your organization? How does your organization seek to fulfill its mission and meet its community's needs?*

### **History**

*Briefly, what is the history of your organization and its place in your community?*



**Applicant Name:**\_\_\_\_\_

**BACKGROUND INFORMATION FOR INDIVIDUALS**

Using this page only, briefly tell us about your work as an artist. What has been important to you as you create or perform work? What past accomplishments have you been most proud of, and why? What directions do you see your work taking? Include a copy of your resume.





**Applicant Name:**\_\_\_\_\_

**BACKGROUND INFORMATION FOR SCHOOLS**

On this page, briefly describe your school, your district and your community as you might to someone unfamiliar with your area. What are the important issues that affect (positively or negatively) your programs and activities? Tell us about the geography and demographics of your community, and include information on the arts available to students in your school or district.



## APPLICATION PROPOSAL/NARRATIVE REQUIREMENTS

On no more than four typewritten pages, describe your proposal using the following outline. *Be sure you cover each of the sections below, identifying each section with the appropriate heading.:*

### I. Summary of Proposal

*In a brief paragraph describe what you want to do, **and how it addresses the RFP issue you have chosen.***

### II. Detailed Description

*Provide the following detail on your proposal:*

*Describe your goals for this project.*

*What steps will you take in carrying out this project (who, what, where, when and how).*

*Are artists from the Arts in Education/Folk Arts roster? If not, why have you chosen them? (Please include artist supporting material with application)*

*How do you plan to market this project?*

*How do you plan to reach the community?*

*Is the site accessible?*

*Include whatever information you need in order to convey a sense of the scope and activities involved in your proposal.*

### III. Planning

*Please describe the planning process that resulted in this proposal. Tell us how the idea originated, what needs were identified, and who was involved.*

### IV. Past Experience

*Describe any experiences you, your organization, or your collaborators have had that will contribute to the success of your proposed project.*

### V. Timetable

*Provide a projected timetable of activities. If the project is being done in phases, for what phase are you seeking support?*

### VI. Evaluation and Assessment

*Describe how you will know whether your project has succeeded or achieved its goals. Please note: if this is a project for which you have received support in the past, please tell us how you have incorporated what you have learned in the past into the current proposal.*

In addition, be sure to attach a detailed budget of income and expenses *for the project*, in a format of your own choosing (along with the attached Budget Summary page).

## REVIEW CRITERIA

Generally, proposals will be reviewed based on how creatively the applicant has responded to the RFP issue. Applications will be judged singly, and in competition with other proposals received in that category. Proposals will also be reviewed based on the following review criteria:

- Artistic Merit
- Clarity and Achievability
- Community/Cultural Connections

Applicants are encouraged to study and incorporate responses to the review questions for each of these criteria in their application narrative. These review questions are found on the Request for Proposals Evaluation Form.



Applicant Name: \_\_\_\_\_

## BUDGET SUMMARY

This page should *summarize* your income and expenses for your entire project. **Please note: Schools and individuals** fill out only the Project Budget column below. **Arts Organizations** must fill out both columns below. In addition, **all** applicants must attach a detailed budget for the project, using **whatever budget format you desire**. Detailed budget must indicate the source of any contributed income for the proposed project. See the attached DEFINITION OF TERMS sheet for further explanation.

	<b>Project Budget All Applicants</b>	<b>Arts Organizations, your total budget for the project year</b>
<b>EXPENSES</b>		
A. Personnel - Administrative		
B. Personnel - Artistic		
C. Personnel - Technical/Production		
D. Outside Fees and Services - Artistic		
E. Outside Fees and Services - Other		
F. Space Rental		
G. Travel		
H. Marketing		
I. Remaining Operating Expenses		
<b>AA. Total Operating Expenses (A-I)</b>		
<b>INCOME</b>		
N. Admissions/Earned Income		
O. Contracted Services Revenue		
P. Other Revenue from Operations		
Q. Corporate Support for Operations (list each source on attached detailed budget form)		
R. Foundation Support for Operations		
S. Other Private Support for Operations		
T. Government Support - Federal		
U. Government Support – State (Aside from this application)		
V. Government Support – Local		
W. Applicant Cash		
X. Grant Amount Requested - RISCA (This application only)		
<b>CC. Ttl Operating Cash Inc. (N-X)</b>		

*NOTE: TOTAL INCOME (LINE CC) MUST EQUAL TOTAL EXPENSES (LINE AA).*

*FOR ORGANIZATIONS AND SCHOOLS, GRANT AMOUNT REQUESTED MAY NOT BE MORE THAN 1/2 THE PROJECT COSTS (EXPENSES Line AA).*

*USE AN ASTERISK (\*) TO INDICATE PENDING SUPPORT, ROUND ALL FIGURES TO THE NEAREST DOLLAR*

## DEFINITIONS OF TERMS — Budget Summary Form

Following are definitions of terms used in the Budget Summary form. The letters preceding the definitions correspond to the letters on the form. Please refer to these definitions when completing the Request for Proposals grant application form. If you have any questions, contact RISCA staff. Note: *Applicant* refers to the applicant individual or organization.

### Expenses

**A. Personnel - Administrative:** Payments for employee salaries, wages and benefits, for executive and supervisory administrative staff, program directors, business managers, press agents, fundraisers; clerical staff such as secretaries, typists, bookkeepers; and supportive personnel such as maintenance and security staff, ushers and other front-of-house and box office personnel.

**B. Personnel - Artistic:** Payments for employee salaries, wages and benefits for artistic directors, directors, conductors, curators, dance masters, composers, choreographers, designers, video artists, filmmakers, painters, poets, authors, sculptors, graphic artists, actors, dancers, singers, musicians, teachers, instructors, puppeteers, etc.

**C. Personnel - Technical/Production:** Payments for employees salaries, wages and benefits, for technical managements staff, such as technical directors, wardrobe, lighting and sound crew, stage managers, stagehands, video and film technicians, exhibit preparators and installers, etc.

**D. Outside Fees and Services - Artistic:** Payments to firms or persons for the services of individuals who are not normally considered employees of "Applicant," but consultants or the employees of other organizations whose services are specifically identified with the project. Include artistic directors, directors, conductors, curators, dance masters, composers, choreographers, designers, video artists, filmmakers, painters, poets, authors, sculptors, graphic artists, actors, dancers, singers, musicians, teachers, instructors, etc., serving in non-employee/non-staff capacities.

**E. Outside Fees and Services - Others:** Payments to firms or persons for non-artistic services of individuals who are not normally considered employees of "Applicant," but consultants or the employees of other organizations.

**F. Space Rental:** Payments for rental of office, rehearsal, theater, hall, gallery and other such spaces.

**G. Travel/Lodging/Transportation:** All costs for travel directly related to the travel of an individual or individuals. Include fares, hotel and other lodging expenses, food, taxis, gratuities, per diem payments, toll charges, mileage, allowances on personal vehicles, car rental costs, etc. For trucking, shipping or hauling expenses, see *I. Remaining Operating Expenses*.

**H. Marketing:** All costs for marketing/publicity/promotion. Do not include payments to individuals or firms which belong under "Personnel" (letters A-C), or "Outside Fees and Services" (letters D-E). Include costs of newspaper, radio and television advertising, printing and mailing of brochures, flyers and posters, food and drink, and space rental when directly connected to promotion, publicity or advertising. For fundraising expenses, see *I. Remaining Operating*

*Expenses*.

**I. Remaining Operating Expenses:** All expenses not entered in other categories. Includes scripts and scores, lumber and nails, fundraising expenses, electricity, telephone, fax, storage, postage, interest charges, photographic supplies, publication purchases, sets and props, food consumed on premises, equipment rental, insurance fees, non-structural renovations or improvements, trucking, shipping, and hauling expenses not entered under *G. Travel*. Regrants are included here.

**AA. Total Operating Expenses:** The sum of letters A-I under expenses.

### INCOME

**N. Admissions:** Revenue derived from the sale of admissions, tickets, subscriptions, memberships, etc. specifically for events or activities of the organization.

**O. Contracted Services Revenue:** Revenue derived from fees earned through sale of services. Include sale of workshops, etc. to other community organizations, governmental contracts for specific services, performance or residency fees, tuition, etc.

**P. Other Revenue from Operations:** Revenue derived from sources other than those listed above. Include catalogue sales, advertising space in programs, gift shop income, concessions, parking, investment income, etc.

**Q. Corporate Support:** Cash support derived from grants or contributions by businesses, corporations and corporate foundations, or a proportionate share allocated to this proposal.

**R. Foundation Support:** Cash support derived from grants or contributions by private foundations, or a proportionate share allocated to this proposal.

**S. Other Private Support:** Cash support derived from cash donations that is not included in letters Q-R above. Do not include corporate, foundation or government contributions and grants. Include contributions from individuals and the gross proceeds from fundraising events, or a proportionate share allocated to this proposal.

**T. Government Support - Federal:** Cash support derived from grants or appropriations by agencies of the federal government, or a proportionate share allocated to this proposal.

**U. Government Support - State/Regional:** Cash support derived from grants or appropriations by agencies of the state and/or multi-state consortiums of state agencies, such as the New England Foundation for the Arts. Do not include RISCA support, which should be entered at letter X, or a proportionate share allocated to this proposal.

**V. Government Support - Local:** Cash support derived from grants or appropriations by city, county, in-state regional and other local government agencies, or a proportionate share allocated to this proposal.

**W. Applicant Cash:** Funds from "Applicant's" present and/or anticipated resources that "Applicant" plans to contribute to the operating fund in order to balance the budget or for other purposes. Do not include income from endowment funds.

**X. Grant Amount Requested from RISCA:** Amount requested from the Rhode Island State Council on the Arts. Should reflect the amount being requested in this application.

**CC. Total Operating Cash Income:** The sum of letters N-X under Income.

Applicant Name: \_\_\_\_\_

## ASSURANCES PAGE

For organizations and schools, this certification **must be signed by a principal officer of the organization with legal authority to obligate it** and knowledge of matters contained here. Original application form must have original signature(s).

The applicant will assure that it and any organization assisted by it will comply with Titles I - IV of the Americans with Disabilities Act of 1990 (PL 101-336), as amended, Title VI and VII of the Civil Rights Act of 1964 (42 U.S.C. 2000d et seq., PL 88-352) as amended, Sections 503 & 504 of the Rehabilitation Act of 1973 (29 U.S.C. 794), Equal Employment Opportunity Act of 1972 (PL 92-261), Rhode Island Executive Order #19, 1977, and where applicable, Title IX of the Education Amendments of 1972 (20 U.S.C. 1681 et seq.), to the end that no person in the United States shall, on the grounds of race, color, religion, sex, age, national origin, handicap, or sexual orientation, be excluded from participation in, be denied the benefits of, or otherwise be subjected to discrimination under any program or activity for which the applicant received financial assistance from the Council.

The undersigned certify that the information contained in this application, including all attachments and supporting materials, is true and correct to the best of their knowledge, and that the applicant is an eligible organization as specified in the guidelines.

The filing of this application has been authorized by the governing body of this applicant, and the undersigned representative has been duly authorized to file this application for and in behalf of said applicant, and otherwise to act as the authorized representative of the applicant in connection with this application.

AUTHORIZING OFFICIAL (ex., Chairman/President of Board/Superintendent):

Signature \_\_\_\_\_ Date \_\_\_\_\_  
Name \_\_\_\_\_  
Title \_\_\_\_\_  
Telephone \_\_\_\_\_

Executive Director/Manager/Project Director/Principal:

Signature \_\_\_\_\_ Date \_\_\_\_\_  
Name \_\_\_\_\_  
Title \_\_\_\_\_  
Telephone \_\_\_\_\_

Individual Artist:

Signature \_\_\_\_\_ Date \_\_\_\_\_  
Name \_\_\_\_\_  
Telephone \_\_\_\_\_

Send completed application packages to:

Rhode Island State Council on the Arts  
83 Park Street, 6th Floor  
Providence, RI 02903

(401) 222-3880/TDD  
FAX (401) 222-3018 (for drafts)

Revised 7/96





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NOTE TO APPLICANTS: This form is for use by panelists in evaluating your application. IT IS HERE FOR YOUR INFORMATION ONLY. Have you considered these issues in preparing your application?

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## REQUEST FOR PROPOSALS EVALUATION FORM

Applicant: \_\_\_\_\_ Panelist's initials \_\_\_\_\_

Please assign each of the following categories a numerical score from 1 (not fundable) to 4 (exemplary), after considering the application in light of the following questions. ***In determining these rankings, the panel should assess how creatively the applicant has addressed each particular issue.***

### ARTISTIC MERIT (50%)

Score: \_\_\_\_\_

What is the quality of the artist(s) or arts organization(s) involved in this project? Is this project designed to expand its audience's (or student's) knowledge of and appreciation for the art form? Does this project support the work of Rhode Island artists, *including the payment of fees to Rhode Island artists*? If an Education project is of 10 days or more, are artist(s) to be used from the Education Roster?

### CLARITY AND ACHIEVABILITY (25%)

Score: \_\_\_\_\_

Does the application clearly state what it intends to accomplish? Does it adequately address the identified RFP question/issue? Does it provide evidence that what is proposed is achievable? Has past experience shown the applicant is capable of carrying out the project? In the absence of past experience, is there anything in the application that gives you confidence that the project will be carried out with a good chance for success? For Education projects of 10 or more days, is artist(s) planning time built in on a daily basis?

### CULTURAL/COMMUNITY CONNECTIONS (25%)

Score: \_\_\_\_\_

Does the application address efforts to make the arts more visible in the community? Does it attempt to bring the arts together with others in the community? Does the project promote knowledge of and respect for culturally or artistically diverse expression? Are there indications that the project is supported by the community, financially and in other ways?



**Applicant Name:**\_\_\_\_\_

**SUPPORTING DOCUMENTS REFERENCE SHEET (see opposite side of form for submission requirements)**

List all items submitted as supporting documentation. For each item, please list title, medium, dimensions, year of completion, and duration length (where applicable). For literature excerpts, please provide a paragraph placing the work in context.

## SUPPORTING DOCUMENTS/MATERIAL REQUIREMENTS

Supporting documents include (but are not limited to) audio tapes, videotapes, films, manuscripts, and slides. All supporting documents submitted must be duplications of works. No original or single editions of works will be accepted. Supporting documents will be utilized for the duration of the review process; please plan accordingly. For each item please list on the Supporting Documents Reference Sheet the title, medium, dimensions, year of completion, and duration length (where applicable).

The applicant must submit examples of recent representative work, preliminary work toward the project, or a combination of both. The applicant must be the primary force behind the work.

The following supporting documents are required:

**Choreography:** Submit a maximum of two works on videotape (cued).

**Crafts:** Submit a maximum of 10 slides.

**Design Arts:** Submit a maximum of 10 slides.

**Folk Arts:** The folk arts are defined as those artistic practices which have a community or family base and express that community's aesthetic heritage and tradition. The learning process is informal and is passed on from generation to generation by word of mouth, apprenticeship, and imitation. If the applicant is applying under Folk Arts, please consult the RISCA/Folk Arts staff prior to application.

The applicant should submit supporting documents in whatever form is most appropriate (slides, photographs, audio or video tapes). The applicant should consult the RISCA/Folk Arts staff prior to the deadline for assistance in identifying and/or obtaining the appropriate supporting documents.

**Interdisciplinary:** Interdisciplinary art works integrate more than one arts discipline to form a single work.

Submit a maximum of two works in any one of the following formats (per work): audio tape (cued), videotape (cued), or slides (maximum 10), text (maximum 20 pages). The applicant should include a brief description of the documented work on the SUPPORTING DOCUMENTS REFERENCE SHEET. The applicant should also include NINE copies of any accompanying text.

**Literature** (Poetry, Fiction, Plays): Submit NINE copies of a manuscript in one of the following forms: Poetry: a maximum of 10 pages; Fiction - maximum of 20 double-spaced pages; Plays: a maximum of one act of a complete play. Manuscripts should be presented in typewritten, manuscript form; photocopies from journals or books are strongly discouraged.

LITERATURE MANUSCRIPTS ARE NOT GENERALLY RETURNED; PLEASE KEEP THE APPLICANT ORIGINAL. DUE TO THE NATURE OF THE GRANTS REVIEW PROCESS, THE CONDITION OF RETURNED MANUSCRIPTS CANNOT BE GUARANTEED.

**Media Arts:** Submit a maximum of two works on videotape (cued) or film (videotape is the preferred medium). The applicant must submit a 2-5 page treatment of any accompanying screenplay. The applicant must be the primary force behind the work. On the Supporting Documents Reference Sheet the artist should indicate his/her role in the productions.

**Music Composition:** Submit maximum of two works on audio tape (cued).

**Photography:** Submit a maximum of 10 slides.

**Theater:** Submit a maximum of two works on video tape (cued).

**Visual Arts:** Submit a maximum of 10 slides.